

ART IN AMERICA *AND ELSEWHERE*
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ARCHAIC BRONZES OF CHINA

CASTING in bronze may justly be regarded as the oldest of national arts of ancient China. It is that province of art in which the national soul is most typically and felicitously crystalized. Art—I say advisedly, not artcraft: the archaic bronzes virtually belong to the realm of art, and their makers were full-fledged artists, not artisans. Only the epigones of the T'ang, Sung, and more recent periods, degraded the art of bronze into the level of an industrial process; theirs was the technique, not the spirit. It is the spirit which makes art and imbues it with life, and it is religious fervor which spurred the early artists to supreme efforts and which created the admirable casts of the metal founders of the Shang dynasty (1783-1123 B. C.), almost at the threshold of civilization. This was a spontaneously creative epoch of forms, types, designs, symbols, and expressions of religious sentiments. True it is these humble metal founders were not conscious of being artists, nor did they stamp their names on their products.

Like the nations of western Asia and the prehistoric peoples of Europe the Chinese of the third and second millenniums B. C. passed through a bronze age of long duration, while iron but gradually came

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into use from about 500 B. C. Implements were cast in copper or clay moulds, but the process of casting as far as the large vessels are concerned was that *à cire perdue*, moulding the surface in wax. It is amazing that vessels, and many of great dimensions and complexity, were anciently produced in a single cast, inclusive of the bottom and handle or handles. The bronze experts of China are inclined to look upon this point as a characteristic feature of an archaic bronze and in their examination first inspect the bottom of a vessel; if it turns out that the latter is cast separately and soldered in the piece in question forfeits its claim to ranking in the San Tai (the three dynasties Hsia, Shang, and Chou, as the archaic period is styled). In most of the Sung and later bronze vases and jars, bottom and even handles are moulded separately. A strikingly large variety of metal alloys was utilized, different alloys being employed for different classes of objects. Bells and mirrors, e. g., had specific formulas. We have several books of ancient Rituals which determine exactly the shape, alloys, measurements, capacity, weight, and ornaments for each type of bronze vessel, and their forms were defined according to the nature of the offerings, which were wine, water, meat, grain, or fruit, and according to the character of the deity to whom the vessel was dedicated.

In opposition to the spontaneous productions of the Shang period the art of the Chou (1122-247 B. C.) is ritualistic, impersonal, sacrosanct, and hierarchic in character, to some extent it is even lofty, sublime and transcendental. There is no trace of realism, but this subconscious art is formed of strictly national elements untouched by outside currents, and is refreshing in its groping for naive expression of ideas. The human figure, with a few exceptions, is almost absent. Plant designs do not appear in decorative art. All principal designs are of geometric style and receive a symbolic interpretation evolved from the minds of agriculturists. The ancient Chinese were a nation of farmers, and farmers have always formed the bulwark of Chinese society. Being keenly interested in weather and wind and all natural phenomena exerting an influence on fields and crops, their attention turned toward the observation of the sky and the stars, and this occupation resulted at an early date in a notable advance in the knowledge of astronomy. Hence we encounter interpretations of ornamental forms such as thunder and lightning, clouds, winds, and mountains. Animals are always strongly conventionalized and among them we meet the tiger, the elephant, the rhinoceros, the tapir, the domesticated sheep

and ox, fantastic birds, and a variety of reptiles. Of insects we find represented with predilection the cicada, whose wonderful life-history excited admiration, and who developed into an emblem of resurrection. Above all, numbers play a prominent role in the cosmogony of the Chou period; everything in the old rituals was reduced to a fixed pattern or standard of numbers and categories reflected in celestial phenomena. Geometrical calculation resulted in the construction of images of the principal cosmogonic deities and emblems of rank. By studying carefully the form and designs of a Chou bronze and counting its characteristic features or the number of designs it is possible in some cases to solve its mystery as though it were a cross-word puzzle.

The majority of ancient bronze vessels were not found in graves, but were accidentally discovered embedded in the ground and even in rivers. Other bronzes were handed down as heirlooms in families from father to son, or were preserved in temples, libraries, and private museums. Many bronzes are covered with lengthy inscriptions of archaic style made in the cast. These inscriptions frequently give us a clew as to the purpose for which the vessels served, or the events which prompted their production. It was a common occurrence that the emperor bestowed valuable bronzes on his vassal kings and princes or on deserving ministers of state. Many men had bronzes cast to mark or commemorate an important event in their career, and in this case dedicated them to the memory of their parents, as the Chinese invariably attribute to their ancestors whatever good luck may fall to their lot. Thus, e.g., we read in a lengthy inscription: "On a certain day the emperor Mu of the Chou dynasty dwelt in the ancestral temple, and accompanied by his chief minister, ordered the annalist to issue a diploma in favor of Mr. Sung who was to be promoted to a high office. A black silken robe, a girdle with a buckle, jade ornaments, a standard and bridles adorned with tiny bells were conferred upon him by his majesty. Mr. Sung prostrated himself before the Son of Heaven, expressing his profound gratitude and extolling the imperial benevolence and glory. In order to celebrate this occasion he ordered this precious bronze vessel to be cast in memory of his venerable deceased father and his venerable deceased mother, animated as he was by the desire to cultivate filial piety and to solicit their constant and powerful protection." As demonstrated by this inscription, a bronze vessel of this class served no practical purpose, but remained a family treasure. The characteristic point is that Mr. Sung, on the memorable day of his pro-

motion, turns to his dead parents and ascribes his success to their good influence; even in this case the casting of a bronze was a religious act inspired by deep religious sentiments.

A three-footed bronze goblet of the Shang period used in pouring out libations of wine in the worship of Heaven, the supreme deity (Fig 1), is now in the Freer Art Gallery, Washington. This type has been explained as being derived from an inverted helmet to which three feet are added. With a stretch of imagination we might be disposed to argue that the hero of ancient days, when celebrating a victory, doffed his helmet on the battlefield, offering in it a potation to the gods, and that subsequently the helmet was chosen as the model for a libation-cup. On second thought, however, this explanation is hardly convincing; the Chinese never were so warlike that a military headgear would have commended itself as an emblem worthy of being introduced into the ritualistic cult, nor is the alleged coincidence perfect. Another interpretation seems more plausible. This type of vessel is styled *tsio*, and this word is a general term for small birds. I am inclined to think that the form of this vessel has grown out of the figure of a bird resting on its nest. This theory is confirmed by the fact that there are specimens provided with a cover terminating in a bird's or animal's head. In all probability they were all provided with covers, but most of these are lost. Animalized forms in vessels are typical of ancient Chinese art. The bird, I imagine, was a messenger who carried man's prayers to the god of Heaven. The three feet indicate plainly that the vessel was put over a fire and it is obvious that the wine made of millet or rice was heated in the vessel itself. As is wellknown wine is always taken hot in China. The part forming the bird's head is chamfered into a spout. The two spikes surmounted by knobs (explained as "posts, supports") and set on the edges were probably made for the purpose of lifting the hot cup from the charcoal fire. There is also a symbolic interpretation of these spikes; they are compared with the stalks of cereals—evidently in allusion to millet or other grain from which the sacrificial wine was prepared.

During the Chou period, when the Son of Heaven performed in the spring the ceremony of ploughing the fields, he was assisted by all the great ministers of state, all princes present at court, and the grand prefects. The Son of Heaven himself ploughed three furrows; the great ministers, five; the other ministers and the princes, nine. At their return to the palace the Son of Heaven assembled his companions in his

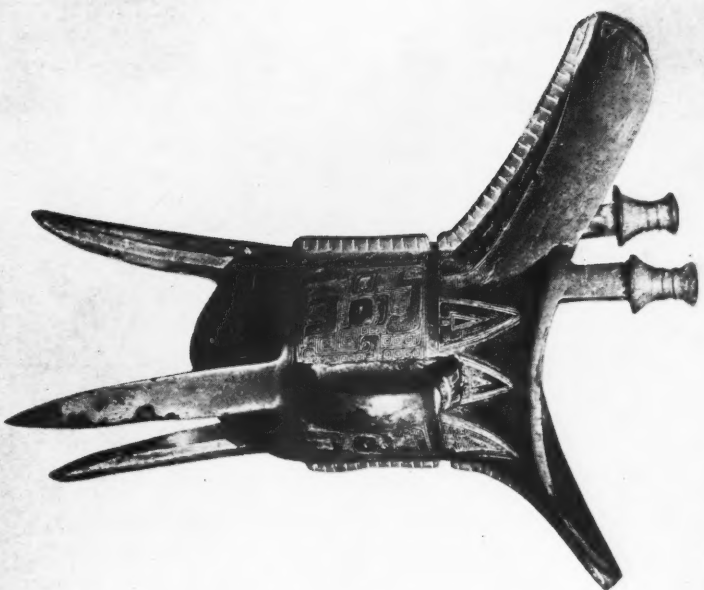


FIG. 1. BRONZE LIBATION - CUP
SHANG PERIOD (1783-1123 B. C.)
The Freer Gallery, Washington, D. C.

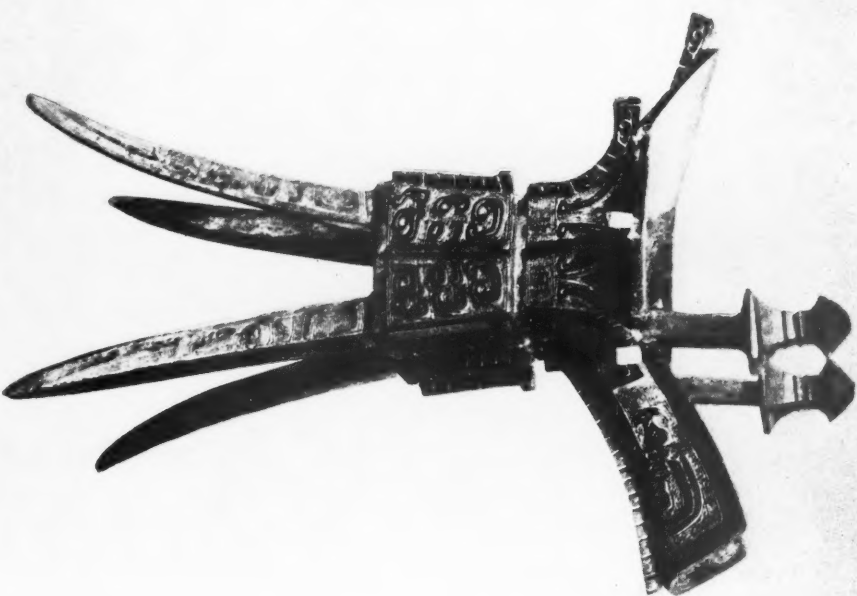


FIG. 2. SQUARE BRONZE GOBLET
SHANG PERIOD (1783-1123 B. C.)
Collection of Mr. Edsel Ford, Detroit, Mich.





FIG. 3. BRONZE BEAKER
SHANG PERIOD (1783-1123 B. C.)
Isabella Stewart Gardner Museum, Boston

chief apartment and raising this goblet addressed them thus: "I offer you this wine in compensation for your trouble." The service of this cup was also required for the ceremonies held in the ancestral temple when the master of the house offered wine from it to the representative of the dead ancestor. It contained but one pint (*sheng*), but was regarded as more honorable and dignified than larger vessels holding three or even four and five pints. Such goblets were also carved from jade.

Under the Chou they were regarded as valuable presents exchanged by the vassal kings. Under the T'ang they were still used by the emperors in the solemn ceremonies addressed to the dieties Heaven and Earth on the summit of the sacred Mount T'ai in Shan-tung. Under the Ming it was a favorite type, but degraded into profane purposes; during the marital ceremony bride and groom alternately drank wine from a cup of this shape for the following reason: only the emperor had the privilege of worshipping Heaven; all others were allowed to invoke Heaven but once in their lifetime, at their wedding ceremony, and solely on this occasion could use this type of goblet which otherwise was an exclusive imperial prerogative. In the age of the Manchu it was frequently imitated in plain and decorated porcelain, also in silver, either for ornamental purposes or for the nuptial ceremony.

The example shown herewith is a superb specimen which excels in all essential characteristics associated with the *tsio* of the Shang dynasty. It is well balanced in its proportions, and in its bold outlines it stands with the convincing force of a masterpiece. The three feet rise in elegant curves. The body is divided into four sections formed by three projecting and denticulated ridges and the single loop-handle that springs from a conventionalized zoöomorphic head. Both symmetry and a studied asymmetry, simultaneously applied, has always been one of the great principles underlying Chinese art. The loop-handle unexpectedly breaks the symmetry of arrangement, adding a pleasing effect to the whole work. The designs are chased with wonderful clarity, being compositions of plain and convolute spirals, the projecting eyes in the centre hinting at a watchful or all-seeing deity. To the artist of that archaic period the production of a sacred vase was a religious duty, and his creation was a reality imbued with the power of life and vision. The triangular patterns in the upper panel are interpreted as mountains.

The vessel illustrated in Fig. 2 is unique. It is known as "phoenix

goblet." It is now in the collection of Mr. Edsel B. Ford of Detroit. In its structure, it is a *tsio* "made square," the squaring-up process affecting not only the form of the vessel but even extending to the spiral designs. In conformity with the square shape we are confronted here with four spear-shaped legs. Likewise each leg has four sides while in the preceding type it is trilateral. The two outer sides of each leg are ornamented with a conventionalized human or animal head dissolved into geometrical combinations of angular spirals: the eyes are plainly indicated by small strokes in quadrangular enclosures, and the nose is forcibly brought out. Eight tooth-shaped ridges dissect the four surfaces of the vessel into eight panels; each side is divided by a groove into an upper and a lower section. The decorative elements, according to Chinese conception, represent reclining or sleeping silkworm cocoons; and these designs, again, are so combined on each side as to form a face which may be interpreted as that of the Silk Goddess. These designs, in undercut relief, are set off from a background of spirals delicately traced and symbolic of thunder and lightning. On the exterior of the spout we encounter the motive of the "phoenix (*fung*) dancing in the clouds," the clouds being expressed by spirals. The term "phoenix," it should be understood, is merely a convenient word used by us, but, as a matter of fact, bears no relation to the phoenix of the occident. This square bronze goblet was dedicated to the deity Earth and served for libations of wine in honor of this deity. Earth was conceived by the ancient Chinese to be square and female, and four was its sacred number, while one and three were the sacred numbers of Heaven. In fact, the lower square section of the bowl rising above the four legs bears a most striking resemblance to the jade image under which Earth was worshipped. Silk was looked upon as one of the precious gifts of Mother Earth, the first discovery of silk, the rearing of silkworms, as well as the spinning of silk, are ascribed by tradition to a woman's initiative. The empress took a profound interest in the welfare and promotion of the silk industry. In the imperial worship performed by the Manchu dynasty silk was offered in the sacrifice to Earth and was buried in the ground. Finally, the "phoenix dancing in the clouds" is an emblem of love and veneration and symbolizes the empress. It occurs on the ancient jade girdle-ornaments worn by women and buried with them in the grave as an emblem of resurrection. All these facts combined prompt us to the conviction that this vessel had an extraordinary place assigned to it and enjoyed a specific

function in the rituals performed by the empress in her homage to Earth and Silk. This phoenix goblet, as it is called, is unique and, as far as I know, the only one of its class in existence. Even the emperor K'ien-lung in all his glory did not possess a piece like this in the museum of his palace. The beauty of this bronze is enhanced by a rich patina of the brown of autumn leaves, interspersed with specks of malachite blue-green.

The bronze beaker (type *ku*), illustrated in Fig. 3, is of the Shang period, being ten and a half inches in height. It is at present in the collection of Mrs. Jack Gardner, Boston. It is recorded to have been discovered in an ancient well at Wu-ch'ang on the Yang-tse, capital of Hupeh Province. It is equally beautiful for its well-balanced proportions, its noble simplicity, purity of form and design, and the exquisite quality of the patina. This type was first produced under the Shang, and was subsequently adopted by their successors, the Chou. Judging from a famous passage in the Confucian Analects (*Lun yü*, VI, 23) it appears that this vessel underwent some changes in the age of the great sage, but, nevertheless, retained its old name. Confucius denounced the government of his time, which indulged in high-sounding phrases without applying the wise principles of the ancients, and illustrates the folly of using words that do not express the reality underlying them by an allusion to the vessel *ku*, which literally means a "corner." Confucius maintained that the term *ku* referred essentially to a vessel with corners, while the vessel thus named and made in his time had none. By these "corners" we have to understand the four slightly projecting, dentated ribs around the stem and foot, as they appear in this example and as they were regularly made under the Shang. At the time of Confucius the form of the vessel had apparently undergone a change, while its ancient name was retained.

The spiral composition is chased with unequalled vigor and firmness, and the asymmetry in the arrangement of the designs is a noteworthy feature. The two raised knobs in the middle portion and on the foot are intended for eyes and hint at the fact that the artist meant to bring out the head of some mythical creature in the seemingly arbitrary combination of these scroll designs. As the spirals symbolize clouds, and the peculiar lanceolate designs, in combinations of four or six, are explained as representing the winds, we shall not err in regarding this head as that of a Storm God moving over the clouded sky.

Some of these *ku* are entirely bare of ornamentation, others are

decorated from top to bottom; others, again, like the specimen here illustrated, are ornamented in the middle and lower portions, a few, also, in the middle portion only. All, however, are built in three sections, plainly set off by grooved zones, and have the same slender, graceful body and flaring trumpet-shaped opening. Our example embodies all characteristics of the Shang period as evidenced by comparison with other known specimens in the collection of the late Viceroy Tuan Fang. The entire vase which served as a wine-vessel is coated with an exceedingly beautiful, lustrous, deep olive-green patina. No other nation can boast of having conceived a vase that could rival this type in grace and beauty of form and sense of pleasing proportions.

The square bronze vase (frontispiece) is now in the Freer Art Gallery of Washington. It is called a phoenix sacrificial vessel (*fung tsun*), being thirteen and three-quarters inches high, and presents a relic of the Chou dynasty (1122-247 B. C.). This majestic piece is constructed in three sections clearly set off from one another, although the whole piece is cast in one mould. As in the case of the *ku* (Fig. 2) the corners are provided with projecting ribs, and each of the four sides is divided into two panels by a similar rib running through the centre. The composition of each zone, however, presents a unit, the same subject being repeated on each of the four sides. The upper panel is occupied by eight triangular fillets which are intended to symbolize mountains; for this reason they always have their place on the neck of a vase, the point or summit reaching its edge. Being suggestive of a towering mountain scenery they lend the vase a feeling of loftiness and sublimity and readily appeal to our imagination. As the triangular bands are filled in by cloud and thunder patterns we have a symbolic representation of mountains overcast with clouds ready to pour down fertilizing rain on the fields. Such was the wish of the farmer, and in this simple, impressionistic manner he conveyed his thoughts. In the lower segment of the upper zone we note in strong relief a pair of conventionalized animals facing each other, their bodies being formed of spiral designs, their eyes being indicated by ovals. In the rectangles forming the base is brought out a pair of similar or identical creatures. The two birds confronting each other in the middle zone exhibit a certain tendency to realism, especially in the bold outlines of their tail-feathers, while circles, half-circles, spirals, and curves are resorted to in order to make up the composition. This bird is possibly intended for the fabulous *fung* (so-called phoenix) for which this vase is named.

It is finely incrustated with a deep greenish-brown olive-like patina on three sides, the fourth exhibiting a light green tinge.

Bells occupy a prominent place in Chinese antiquity, and belong to the most admirable achievements which the Chou artists have created in bronze. Elaborate rules for the making of bells are formulated in the *Chou li*, the old State Handbook of the Chou dynasty, which with minute detail sets forth the court ceremonial, the function of the officers and regulations for their guidance, as well as the productions of the imperial workshops. Bells were invented in China independently of the occident; the ancient Chinese bell is a type of its own, and also differs considerably from the globular and spherical bell subsequently introduced with Buddhism from India. The independence of the Chinese type is demonstrated by its peculiar flat form and the absence of a clapper, the instrument being struck outside by means of a wooden mallet. It was chiefly used in the ancestral hall to summon the spirits of the departed in order to partake of offerings of meat and wine. A bell was also suspended in front of the banqueting hall and was sounded as a call to the guests. It likewise had an orchestral function in accompaniment with other musical instruments; and music, as in Plato's republic, formed an integral part of Chinese education and ceremonial. Music, archery, knowledge of rites and good manners were the essential points of good breeding. Most of the early bells have the two coats set with bosses, arranged, according to a fixed scheme, in groups of three, distributed over three rows, three times three being enclosed in a rectangle, so that eighteen appear on each face, making a total of thirty-six; there are many bells, however, without any bosses, and a few have twenty-four of them. Much speculation has been rife among Chinese and other archaeologists as to the function of these bosses. Wang Fu, author of a catalogue of bronzes in the museum of the Sung emperors, has compared them with nipples, which he takes as an emblem of nutrition, arguing that nipples are represented on bells because "the sound of music means nutrition to the ear." The simile with nipples, however, does not occur in any ancient text, above all, is absent in the *Chou li*, which speaks merely of knobs. It can hardly be imagined that these bosses — of which, by the way, there is a large variety of different shapes, many of these showing no resemblance whatever to nipples — should have served a purely ornamental or esthetic purpose. They were doubtless made with a practical end in view, and, as supposed by some Chinese authors on music, for regulating and harmoniz-

ing the sounds of bells, while later generations forgot this practical purpose and merely applied the bosses ornamentally. The bell now in Miss Buckingham's collection in the Art Institute of Chicago is remarkable for its imposing simplicity and grandeur of conception. It belongs to the Chou period, being sixteen and one-quarter inches in height, and is a truly classical example of Chou art that inspires a feeling of reverence such as we may receive from the lofty arches of an old Gothic cathedral. The *Po ku t'u lu* (chapter 23, p. 14) illustrates a Chou bell very similar to our example except that it is adorned with eight dragons (or perhaps lizards) instead of four, two being added on the right and left sides. The thirty-six nipple-shaped bosses (eighteen on each face) are perfectly modeled, and the five vertical lines of the central zone, as well as the raised meander bands, are delineated with unsurpassed precision and firmness. The entire bell is coated with a beautiful blue-green patina speckled with gold and brown, which was produced by chemical action underground.

A rectangular bronze vessel of the Chou period (Fig. 4), now in Miss Buckingham's collection in the Art Institute, Chicago, is perfectly unique, and none like it is traceable in any Chinese catalogue of bronzes. It is composed of two equal parts, completely symmetric, each in the shape of a rectangle, posed on a hollow base with sides slanting outward. Each single part could form a vessel in itself, and such a single vessel was frequently used in ancient times for holding millet in sacrifices, being known under the name *fu*. In the origin this vessel was a basket, defined by the ancient dictionaries as "square outside and round inside, used to hold boiled millet in State worship." To every student of basketry, baskets which consist of two equal halves perfectly fitting one over the other (for instance, globular baskets composed of two hemispherical pieces) are wellknown, and such baskets are still made in China. The supposition seems to be well justified that the caster of this bronze derived his inspiration from such a double basket; hence the name *shuang fu* has been proposed for this novel type. The *fu* were also carved from wood or moulded from clay. A few specimens of this type in Han pottery have survived; but the favorite material for it was bronze. In the collection of the emperor K'ien-lung there were sixteen bronze *fu*, figured in the *Si ts'ing ku kien* (chapter 29), but he had no double *fu* like this one. Conventionalized animal-heads are cast in prominent relief on the narrow sides of the upper and lower portions, and small zoöomorphic faces (two on each long side,

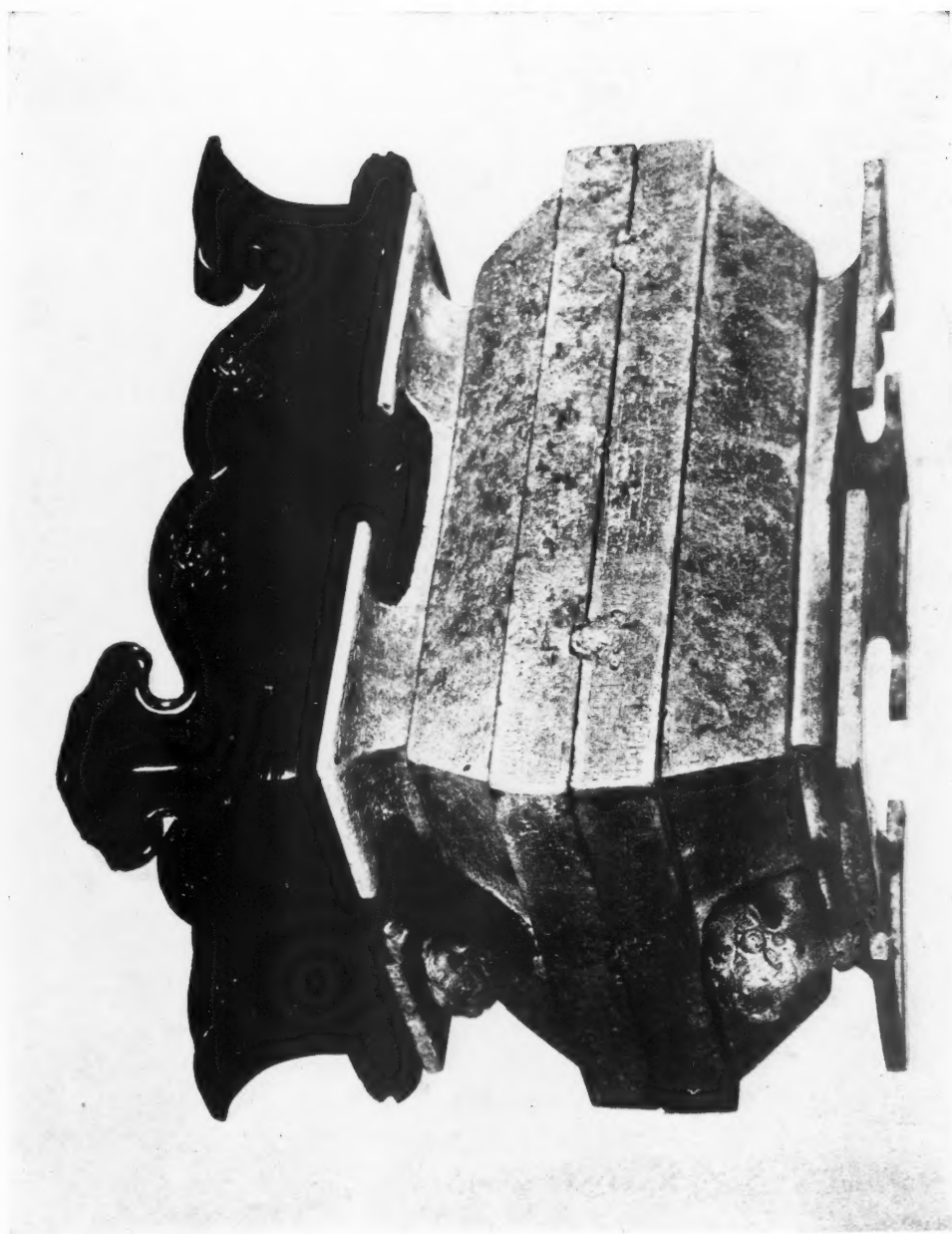


FIG. 4. RECTANGULAR BRONZE VESSEL
CHOU PERIOD (1122-247 B. C.)
The Chicago Art Institute, Chicago, Ill.

and one on each narrow side) are so fitted to hold the two parts closely together. The slanting sides of the upper and lower bases have gracefully cut-out arched openings, making four feet in the corners. The long, massive bands of meander patterns laid around the body in an elaborate composition are very delicately traced. The patina which covers the entire object on the exterior and interior is very extraordinary in its delightful shades of light blue and green.

Miss Buckingham recently acquired an exquisite bronze vase of the early Han period (206-22 B. C.), exhumed from a grave in the prefecture of Chang-te in Ho-nan Province and sixteen and a half inches in height. It has a large globular body adorned with a pair of heavy movable rings, corresponding in type to the wellknown Han pottery vases which served for burial purposes. Traceable to the culture of the Chou dynasty this type was subsequently adopted by the Han and developed into one of the most popular vases of that period. The Field Museum of Chicago has also several such vases of cast iron. The present example is distinguished by two remarkable features: it is invested with a heavy coating of gold foil, being the only gilt vase of this class has ever come under my notice; it is, further, adorned with an inscription which reads, "Eastern Palace, number seven." This demonstrates that this vase made for imperial use, for the decoration of a palace chamber, and formed one of a series. The surface is partially covered with thick green patina which in combination with the lustre of the gold produces an extraordinary effect.

B. Laufer

CHICAGO, ILL.

TWO PORTRAITS BY BARTHEL BEHAM IN NEW YORK

I

EVERY historian of the Fine Arts coming from Europe is struck by the fact that the best period of German painting (that is to say the fifteenth and sixteenth centuries) is but poorly represented in American public collections. The Museum of Fine Arts in Boston, which boasts of a beautiful large Triptych by the Master of St. Severin, is an exception. In the Metropolitan Museum in New York we look in

vain for any representative religious picture by a German painter of this period. And yet this gap could easily have been filled during the last years if it had not missed the chances offered by the auction of the Kaufmann collection in Berlin and the Goldschmidt-Pozibram auction in Amsterdam. Only last year it incurred an irretrievable loss by failing to buy the famous altar of St. Sebastian by Hans Baldung Grien, a pearl of German art. This omission can hardly be repaired as the works of Baldung are in safe hands, appearing in the market only on rare occasions. In America there is not a single picture by this important Strassburg painter, Dürer's great contemporary and friend.

The Metropolitan Museum does not even contain one painting of the Rhenish School, nor a single picture by Albrecht Altdorfer, the greatest representative of the Danube School of painters. The fine Holbeins are the bequests of Benjamin Altman and William K. Vanderbilt. In the German department there is a decided predominance of portraits: Ulrich Apt, Lucas Cranach, Hans Maler von Schwaz, Bernhard Strigel are more or less well represented. Nor is Barthel Beham missing. The catalogue of 1924 mentions his "Portrait of a Man" (Leonardt von Eck or Tohann Mayr von Eck) and adds that it was purchased out of the Kennedy Fund (1912) without, however, giving any information as to the previous history of the picture. This interesting portrait, the authenticity of which has never been doubted, is wellknown to art-critics.¹ It was formerly in the Gottschalk collection (1897) and was sold by auction in Berlin, 1912, together with Consul Weber's collection of pictures.² As seen above the most recent catalogue of the Metropolitan Museum does not affirm positively whom the portrait actually represents, vacillating between "Leonardt von Eck" and "Tohann Mayr von Eck." The riddle is easy to solve for anyone who has examined Barthel Beham's copper-print portraits, as the features of Leonhard von Eck have been transmitted to us by one of Barthel Beham's masterly engravings,³ of which two plates are extant. The first represents Eck wearing a cap and a loose gown; the second the same man in a fur coat with a hat over his cap. On both prints the name and age of the man and the year are written. The picture in the Metropolitan Museum shows us the half-length portrait of a man with arms folded wearing a red cap and a loose gown over a white shirt. The

¹G. Pauli, Barthel Beham. Ein Rvitisches Verzeichnis seiner Kupferstiche. Strassburg, 1911. —K. Woermann, Wissenschaftliches Verzeichnis der älteren Gemälde der Galerie Weber. Hamburg, 1907, II ed.

²Galerie Weber. Sold at public auction Berlin, 1912, No. 57. Plate 24.

³G. Pauli, p. 58. No. 94. I, II.

face three-quarters right is clean shaven. Comparing it with the two copper-prints we see that it corresponds exactly with the one first mentioned. As the print is reversed we are enabled to state that it is a reproduction of the painting. At the top of the print we read: Leonhard von Egkh, aetat. XXXXVII; right hand side near the neck are written the year 1527 and the initials of the artist, B. P. (Beham = Peham).

So the portrait of the Metropolitan Museum represents the Chancellor Leonhard von Eck at the age of 47 painted in the year 1527. The name of Leonhard von Eck is wellknown to students of German History. He was one of the most gifted and most relentless advocates of Particularism and Liberty against the encroachments of the Hapsburg monarchs (and at the same time a rigid Catholic bent on stamping out the new faith). Springing from a noble Bavarian family of Kelheim, he studied the law at Ingolstadt and Siena and then entered the service of the Margrave George of Brandenburg-Anspach, but soon left this prince in order to serve Duke William IV of Bavaria, whose Chancellor he became in 1519 with well-nigh unlimited power. He worked unremittingly for the interests of the Catholic Church and from 1522 did his best to suppress every Protestant movement in Bavaria and in the territories of the Swabian League, promoting and abetting all the time Bavarian opposition, open or disguised, against the Hapsburg dynasty.

During the Peasant's War he organized the resistance of the Swabian League against the revolting peasants. At the diets of Augsburg, Regensburg, Nürnberg and Speyer (1530-1544) he always voted for the hardest measures against the Protestants. On the other hand he never failed to join in any intrigue against the emperor, whether started by Protestants or Catholics, by Philip the Magnanimous or John Zápolya, by the French government or the Roman Curia.

In spite of all this he made an alliance with the emperor against the Smalcaldic League on the seventh of June, 1546 (at which time the League still considered him as neutral), in the hope—frustrated later on—of procuring the electorate of the Palatinate for his master, the Duke of Bavaria. He died at the age of seventy on the seventeenth of March, 1550.

II

What we have said about American public galleries holds good for the private ones as well: few German pictures of the fifteenth and sixteenth centuries have found their way to them. Here again there is an exception: the collection of the late John G. Johnson in Philadelphia,

which contains works of Rhenish, Franconian, Swabian, Bavarian, Saxon and Westphalian masters. Then there are the collections of Henry Goldman, Henry Clay Frick, Arthur Sachs and some others in which I have seen several beautiful Holbein portraits. Mr. Alfred Keller's small but select gallery includes a picture by Lucas Cranach the elder (St. John as a child adoring the Infant Christ), and a likeness of the reformer, Caspar Kreutzinger, a work of Lucas Cranach the younger.

I had a joyful surprise in the beautiful residence of Mr. Robert de Forest in New York where I was shown, among a great many American pictures and other works of art, an exquisite painting of the German Renaissance at its best. It is a fascinating half-length portrait of a noble gentleman.⁴ The face about three-quarters right with a long light brown beard and hanging-down moustaches, brown eyes, in a black robe, brown fur and a broad black flat cap with ornaments. The delicate pale gray of the background sets off the sturdy figure and ruddy complexion of the man, who is looking straight before him in calm contemplation. The year 1535 is written in the left hand top corner. The painter has not given us the name of his model, nor is there any clue that might enable us to arrive at a definite conclusion about his personality beyond the very vague one of his having been a Bavarian gentleman between thirty-five and forty years old. And the name of the painter? It is—Barthel Beham, an artist preëminent among his contemporaries chiefly on account of his copper-prints.

Woltman⁵ has endeavoured to reconstruct Barthel Beham's activity as a painter; some other German scholars, Tanitschek⁶ among them, have worked on the same lines. They all ascribed a group of thirty-one pictures at the Gallery of Donaueschingen to Barthel Beham.

We owe the clearing up of this question to the investigations of Koetschau.⁷ The pictures of Donaueschingen have nothing to do with Barthel Beham. They are the works of an artist known to experts as the "Master of Messkirch," who is probably identical with Törg Ziegler (1495-1559).

As soon as we separate the paintings of this artist from Barthel Beham's we see that comparatively few pictures of the latter are

⁴Wood, 15 in. h. by 12 in. w. Previously in possession of the architect, Stanford White.

⁵A. Woltmann, *Fürstlich Fürstenbergische Sammlungen. Verzeichnis der Gemälde.* Karlsruhe, 1870.

⁶H. Tanitschek, *Die Geschichte der deutschen Malerei.* Berlin, 1886.

⁷K. Koetschau, *Barthel Beham und der Meister von Messkirch.* Strassburg, 1893.



BARTHEL BEHAM: PORTRAIT
Collection of Mr. Robert W. De Forest, New York

known; that, as we have mentioned already, his fame rests chiefly on his exquisite copper-prints.⁸ The group of artists to which he belongs is usually designated in Germany as "Klemmeister," i. e., masters on a small scale. Barthel Beham, his brother, Sebald Beham, and Georg Penz are the three bright stars in their small sphere. They owe this quaint name to the circumstance that they all preferred a diminutive size for the copper-prints, which displayed their rich and varied gifts to the greatest advantage.

According to recent investigations Barthel Beham made ninety-four copper-prints, only five of which are portraits. The earliest of these (1527) is the likeness of the Chancellor Leonhard von Eck mentioned above; the next in succession are two counterparts completed 1531; they represent the Emperor Charles V and Ferdinand I. The portrait of Duke Louis of Bavaria belongs to the following year and the one of Dr. Erasmus Baldermann to 1535.

In the brief space of thirty-eight years granted to him by Providence, the best part of which must have been taken up by his manifold activity as an engraver, Barthel Beham found time for some first-rate work as a painter.

Of religious pictures Pauli ascribes to him the symbolic representation of the third and fourth chapters of the Acts of the Apostles (Vienna, Gallery No. 1418). However, his chief work is the great picture (No. 684 in the old Pinakothek in Munich) representing the scene from the legend of the Holy Cross, in which the Cross is laid on the body of a dead woman and its miraculous power proved by the woman's resurrection. The rich architecture and elaborate composition of this work point to North-Italian influence. It was painted in 1530 and formed a part of a series of historical pictures executed on the order of the Bavarian Duke William IV by some ancient South-German painters: Altdorfer, Burgkmair, Bren and others.

Barthel Beham first saw the light of this world at Nürnberg, 1502. According to Neudörffer⁹ he was sent to Italy by the art loving Duke William IV of Bavaria, and died there 1540. We know from the same source that he, his brother, Hans Sebald Beham, and Georg Penz were banished from Nürnberg in 1524 on the ground of their being free thinkers and Communists and refusing to acknowledge the truth of Holy Writ and to submit to the authorities of the town.

⁸See H. Röttinger (Strassburg 1921) on Barthel Beham, the engraver on wood.

⁹T. Neudörffer, *Nachrichten von Künstlern und Werkleuten aus den Tahoe 1547*. (Quellen-schriften für Kunstgeschichte. Vienna, 1888. Vol. X).

Three years later, 1527, Barthel Beham appears in Munich and paints the portrait of Leonhard von Eck (Metropolitan Museum), also the portrait of a lady, now in the collection of Herr von Lotzbeck in Munich. The half-length likeness of H. Lissaltz originates from the year 1528.

Soon after his relations with Duke William IV of Bavaria must have begun, for between the years 1530 and 1536 he held the title of a court painter and as such made several portraits of the ducal family. They are all in the same size but of unequal merit and at present scattered in different collections.¹⁰

The most beautiful of all these pictures is the likeness of the Count Palatine Otto Heinrich (1502-1559), who adopted the reformed faith in 1542. He endowed the University of Heidelberg with generous donations for scholarly and artistic purposes and remodelled it on Protestant, humanistic lines; he erected the beautiful and richly sculptured Otto Heinrichs-Bau of the Heidelberg castle (1556-1559), the magnificent gate of which is a masterpiece of German Renaissance.

Barthel Beham's portrait of the Count Palatine Otto Heinrich¹¹ was painted—as the inscription informs us—in 1535, and shows the prince in the prime of life at the age of thirty-three. It was painted in the same year as the portrait in Mr. Robert de Forest's gallery. These two portraits show us the artist at the summit of his career. Each is remarkable in its own way, and it is by no means easy to decide to which the preference should be given. The portrait in Mr. Robert de Forest's possession is as yet almost completely unknown, besides it has the great advantage of being in a state of perfect preservation. It is sure to gain a place of honour among the rare paintings of Barthel Beham.¹²

Gabriel de Térey.

BUDAPEST.

¹⁰Munich, Bavarian National Museum (No. 102-115); Schleissheim, Gallery (No. 128, 129); Wiesbaden, Gallery; Prague, Collection Count Nostitz (No. 17, 18); Munich, old Pinakothek (No. 3559); Augsburg, Gallery (No. 2138). Besides these pictures we mention the portraits of Barthel Beham in the Kunsthalle in Bremen and in the Borghese Gallery, Rome (1532). There a few of Barthel Beham's Portrait-drawings in the Printroom of the Berlin Museum (1521, 1530) and in the Albertina - Collection, Vienna.

¹¹Augsburg, Gallery No. 2138. Phot. Fr. Bruckmann, Munich.

¹²I wish to mention here another of Barthel Beham's pictures, "Le Chevalier at sa Fiancée," which was sold at auction in Amsterdam at Fr. Muller's 1924 (Collection Goldschmidt—Pozibram de Bruxelles, No. 4). It represents a young couple on horseback, surprised by Death. It suggests the idea of ascribing to Barthel Beham a drawing in the Printroom at Dresden, showing a young woman mounted on a horse, that has hitherto passed for a work by Hans Baldung Grien.

THE CLARENCE H. MACKAY COLLECTION OF ITALIAN RENAISSANCE SCULPTURES

PART TWO

WHILE the Tuscan Renaissance sculptures of the Mackay Collection are mostly in terra-cotta and marble, bronzes preponderate among the sculptors of Northern Italy, and rightly so as it is for their bronzes that the Paduan and Venetian masters are particularly famous.

Three decorative pieces from the Paduan workshops, dating from the close of the fifteenth and the beginning of the sixteenth centuries, the "Winecooler," the "Large Bronze Vase," and the "Casket as an Inkstand" are already known through Dr. Bode's catalogue of the J. Pierpont Morgan Collection to which they formerly belonged. One of the most famous pieces from Ricci's workshop, the great altar candlestick, (Fig. 1) has, however, not been hitherto published as it came straight to the Mackay Collection from a private source in England. Among the numerous works from the Ricci atelier it has the advantage of a characteristic quattrocento composition with all the naiveté and directness of the art of this period. It is evidently one of the master's earlier works, judging by its clumsy structure and the inadequate joining of the different parts, and it bears witness to his boundless inventiveness. It is built in six tiers with eighteen individual figures in changing postures. The charmingly executed foliage and the grotesque ornamentation are quite as characteristic of Ricci's style as are the individual figures, although it would be impossible to point to any exact duplication of them. Similarly the bearded men, who, now standing, now kneeling, support the pedestal reappear as Atlas or bearers of inkwells in authenticated works from Ricci's atelier, and the satyrs of the center part are found in similar but not identical postures in various of his other objects of utility. The woman in tattered garments holding a child on the fourth tier of this candlestick is a most attractive figure which does not appear elsewhere in his work. The fact that she is holding the child twice on her left arm and once on the right proves clearly that these figures were all cast separately—probably by the "cire perdue" process—from the same model undoubtedly but not from the same mould. Most charming, too, is the nude female figure of the lowest tier. Its slender proportions and small head are reminiscent of well known bronze statuettes by Ricci, such as the "Susannah" of the Frick Collection, the "Kneeling Figure" of the Leroy Collection, and the

"Seated Woman with a Vase" in the Kaiser Friedrich Museum, Berlin. The entire candelabra is covered with a thick, black, enamel-like patina which enhances the richness of the ornamentation. The different tiers of the candlestick may be taken apart, and have numbers scratched on them indicating their place in the arrangement.

The grotesque and baroque formation, typical of the transition period between late Gothic and early Renaissance art, is exemplified in the details—for example in the combination of curious vegetable and human forms on the pedestal and in the frieze ornamentations, as well as in the whole silhouette. The imitation of antique forms—such as in the nude female figure of the lowest tier, and in the details of foliage, especially the acanthus leaves—is, on the contrary, confined to superficialities.

The fine small bronze of a "Dancing Youth" (Fig. 2), is likewise of Paduan origin, and seems to me to be a hitherto unrecognized work by Francesco da Sant' Agata. In contrast to Riccio, this master's finely proportioned, carefully modeled figures strive toward a stricter, more classic conformation. In fact, he betrays the goldsmith in his meticulous treatment of surfaces. Bode, who was the first to rediscover this master, has remarked in connection with his figures that the arms are nearly always held away from the body to emphasize the fine modeling of the torso; that the turn of the body is apt to be sharply accented, and the whole penetrated by a fine feeling for rhythm. All this is true of our figure. The head expresses particularly finely the dream-filled mood of the dancer, while the body revolves instinctively, and completely, seems even to float.

The classic influence discernable in the above artist was powerfully felt by the Venetian sculptors of the period. The atelier of Lombardi in the city of Lagoons, from which the most famous Venetian sculptures of the second half of the fifteenth century emanated, is represented in the Mackay Collection by three splendid examples which in curious fashion went under the name of the Milanese master Omodeo, with whom they have nothing whatever to do. The two Angels in Sandstone bearing candlesticks (Figs. 3 and 4), are most suggestive of the so-called "Master of San Trovaso" whom Dr. Planizcig recently in his excellent "History of Venetian Renaissance Sculptors" endeavors without particularly convincing evidence to identify with Pyrgoteles, a lesser Venetian sculptor.

The "Master of San Trovaso," so named from his fine bas-reliefs of angels in San Trovaso in Venice and in the Berlin Museum, is an artist

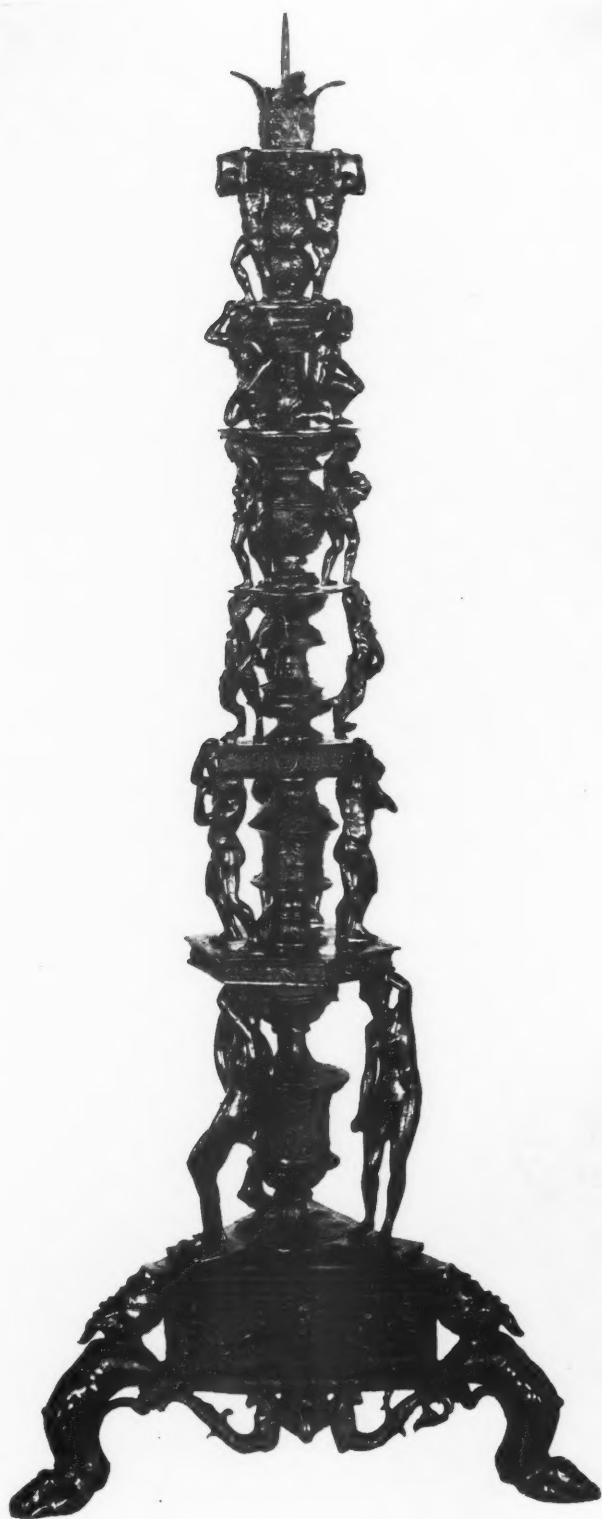


FIG. 1. RICCIO: ALTAR CANDLESTICK
Collection of Mr. Clarence H. Mackay, Roslyn, N. Y.

of whom we can in the meantime only affirm that he belonged to the circle surrounding Pietro Lombardi, and probably indeed to his workshop. The angels of the Mackay Collection with their luxuriant curls and parted lips, with finely draped applied garments, girdled around the hips and open at the side of the leg, seem absolutely like figures sprung loose from the delicate reliefs of this master. Planizcig is right in connecting with these reliefs the Madonna in the Seminario Patriarcale and the Madonna Mocenigo in the Palace of the Doges in Venice, and these works—especially the accompanying angels and the Putti holding weapons of the last-named Madonna—stand in close relationship to the angels of the Mackay Collection. Through the Mocenigo Madonna, whose donor, the Doge Pietro Mocenigo died in 1476, we can derive an approximate idea of their date of origin which must have been the seventh or eighth decade of the fifteenth century.

The Angel in Marble from the Chabrière-Arles Collection (Fig. 5), which in delicacy of conception is superior to the Angels with Candlesticks, may well be by Pietro Lombardi himself. In beauty and delicacy of execution it is in nowise inferior to his authenticated works. The delightful figures of the Vittoria in the Scala Foscara of the Palace of the Doges (Illustrated by A. Venturi, *Storia della Arte Italiana* VI, Fig. 738), and the Allegorical Figure in the courtyard of the same palace (A. Venturi, Fig. 743) must be by the same hand as our angel, and are possibly all parts of the same ruined monument. There are also two marble figures in the collections of the Berlin Museum which in type are completely identical — a Kneeling Angel (Catalogue No. 303), and a youthful St. John the Evangelist, in rich classic garments, which as Planizcig points out was originally in the Villa Aetichiero in Padua with the reliefs of the Master of San Trovaso. There can be no doubt of the close relationship of all these marbles — among which we include the angel of the Mackay Collection — to the work of Pietro Lombardi, and this is the attribution made by A. Venturi, who strangely connects some of the reliefs of the Master of San Trovaso with Agostino di Duccio, while he attributes other work by the same hand — such as the Mocenigo Madonna — to Pietro Lombardi himself.

The definitely decorative character of Venetian Renaissance sculpture, which was fostered by the many commissions for commemorative monuments and architectural exteriors, naturally resulted in a less definite individuality among the masters of this school than in the case of the Florentines. If in the fifteenth century it is difficult to distinguish

the individual artists of the Lombardi ateliers, in the sixteenth it is no easy task for the art historian to differentiate between works from the ateliers of Jacopo Sansovino, Alessandro Vittoria, Roccatagliata and their followers.

The magnificent and pompous art of the Venetian High Renaissance is represented in the Mackay Collection pre-eminently by a splendid pair of hitherto unpublished bronze andirons (Fig. 6). In the case of most later Venetian andirons we would not go astray in ascribing them rather to Vittoria and his followers than to Jacopo Sansovino. In some few cases, however, where the form is particularly imaginative and the execution very fine, such as the andirons of the Blumenthal Collection (formerly the Taylor Collection), and in the case of the ones illustrated here, the attribution to Sansovino is completely justified, all the more so as an accurate comparison of type confirms it.

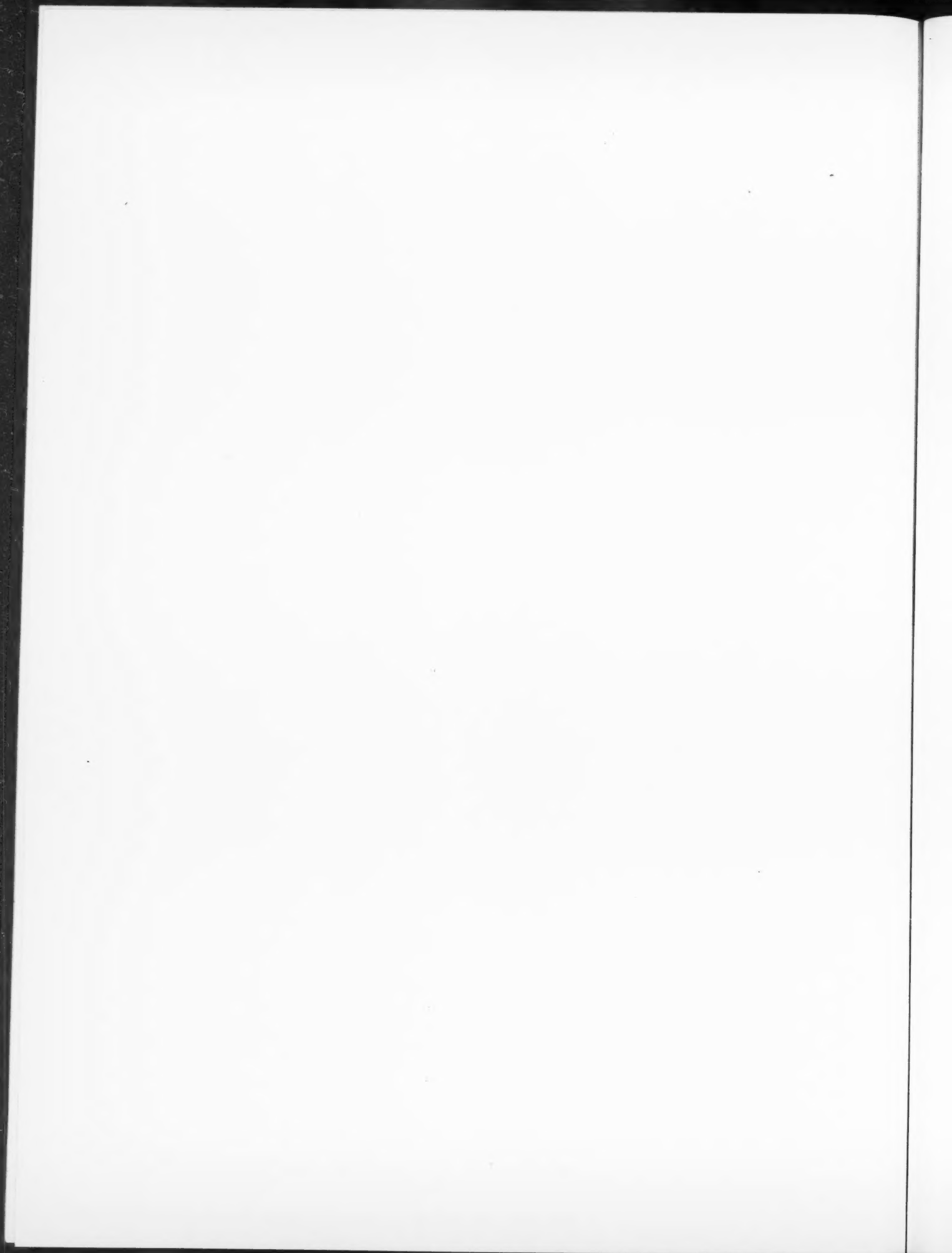
The splendid bronzes of the Mackay Collection with their wonderful patina are characteristic productions of the high-tide of the Venetian Late-Renaissance. The artist revels in luxuriant forms, but achieves a clear contour from this mounting mass of material. The conception of fire-breathing dragons as supports, of which we find feebler imitations by Guiseppe de Levi in andirons in the Bargello (Planizcig, Ill. 663 and 669) and by Roccatagliata in the Victoria & Albert Museum (Planizcig, Ills. 706 and 707), we can only associate with Sansovino himself. The figures of the kneeling youths on the upper portion coincide completely in the broad handling of the garments and the fine and painstaking modeling of the bodies with known works of this master and so far as the crowning figures of Mars and Venus are concerned one need only recollect the statues in the Loggia or on the main staircase of the Palace of the Doges, or individual bronze statuettes such as the Zeus of the Vienna Museum (Planizcig, Ill. 400), whose posture shows noticeable similarities to the Venus with the Dolphin.

The latest bronzes of the Mackay Collection are by a master who represents the last phase of Venetian sculpture—Nicolo Roccatagliata, called by Planizcig, who has admirably collated and described his work, "The Master of the Putti." Nicolo was of Genoese origin, but came to Venice in his early years (during the eighth decade of the sixteenth century) and developed his technique there—particularly under the influence of Sansovino and Alessandro Vittoria. He enjoyed friendly relations with Tintoretto and prepared little clay models for him which Tintoretto used as studies. Roccatagliata's principal authenticated



FIGS. 3 AND 4. WORKSHOP OF PIETRO LOMBARDI: ANGELS HOLDING CANDLESTICKS
WHITE SANDSTONE

Collection of Mr. Clarence H. Mackay, Roslyn, N. Y.



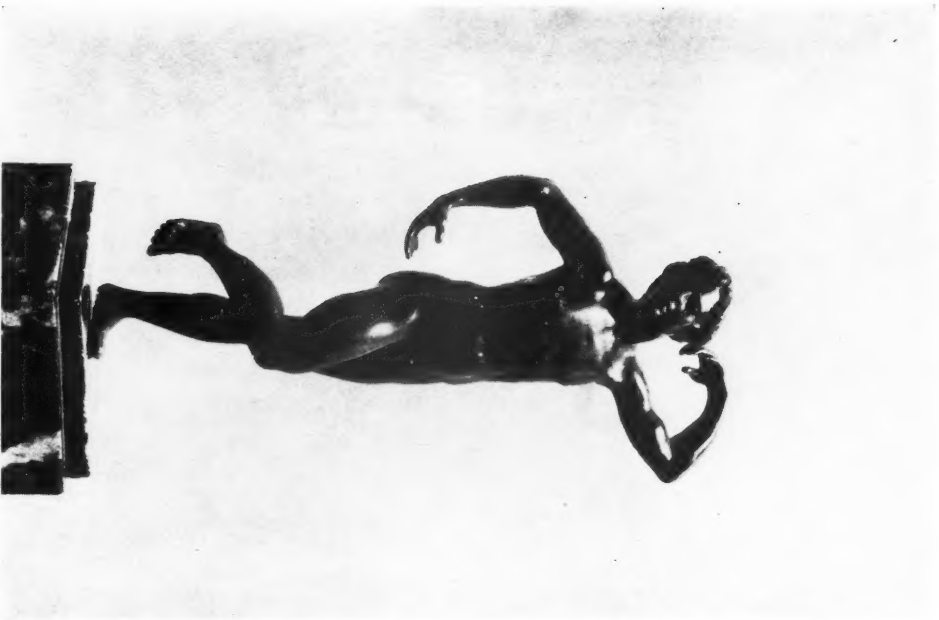


FIG. 2. FRANCESCO DA SANT' AGATA: DANCING YOUTH
BRONZE STATUETTE

Collection of Mr. Clarence H. Mackay, Roslyn, N. Y.

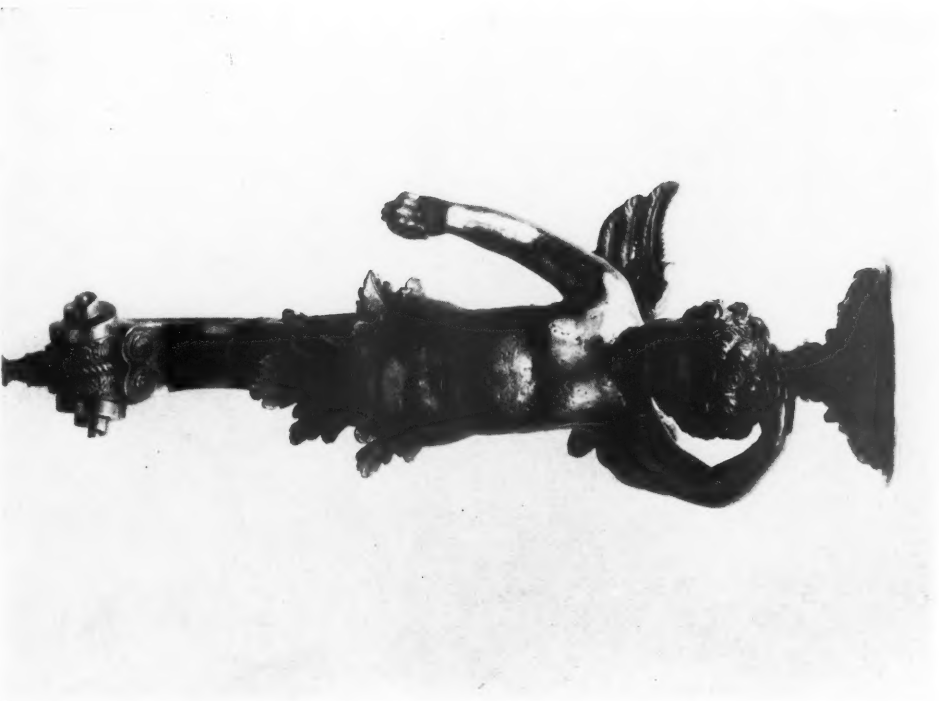


FIG. 7. NICOLÒ ROCCAVALLATA:
BRONZE CANDLEBRACKET

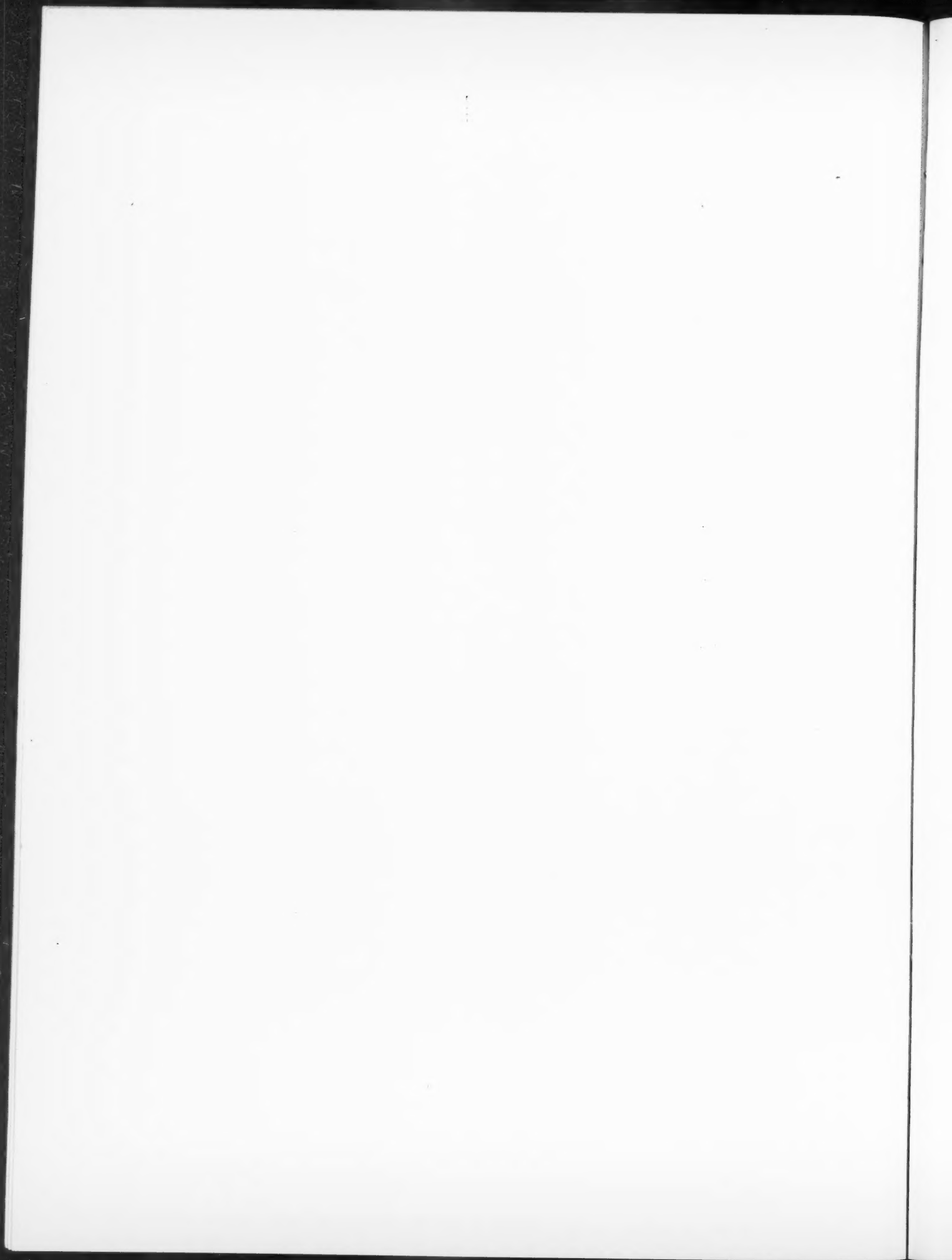




FIG. 5. PIETRO LOMBARDI: MARBLE STATUE
OF AN ANGEL

*Collection of Mr. Clarence H. Mackay,
Roslyn, N. Y.*

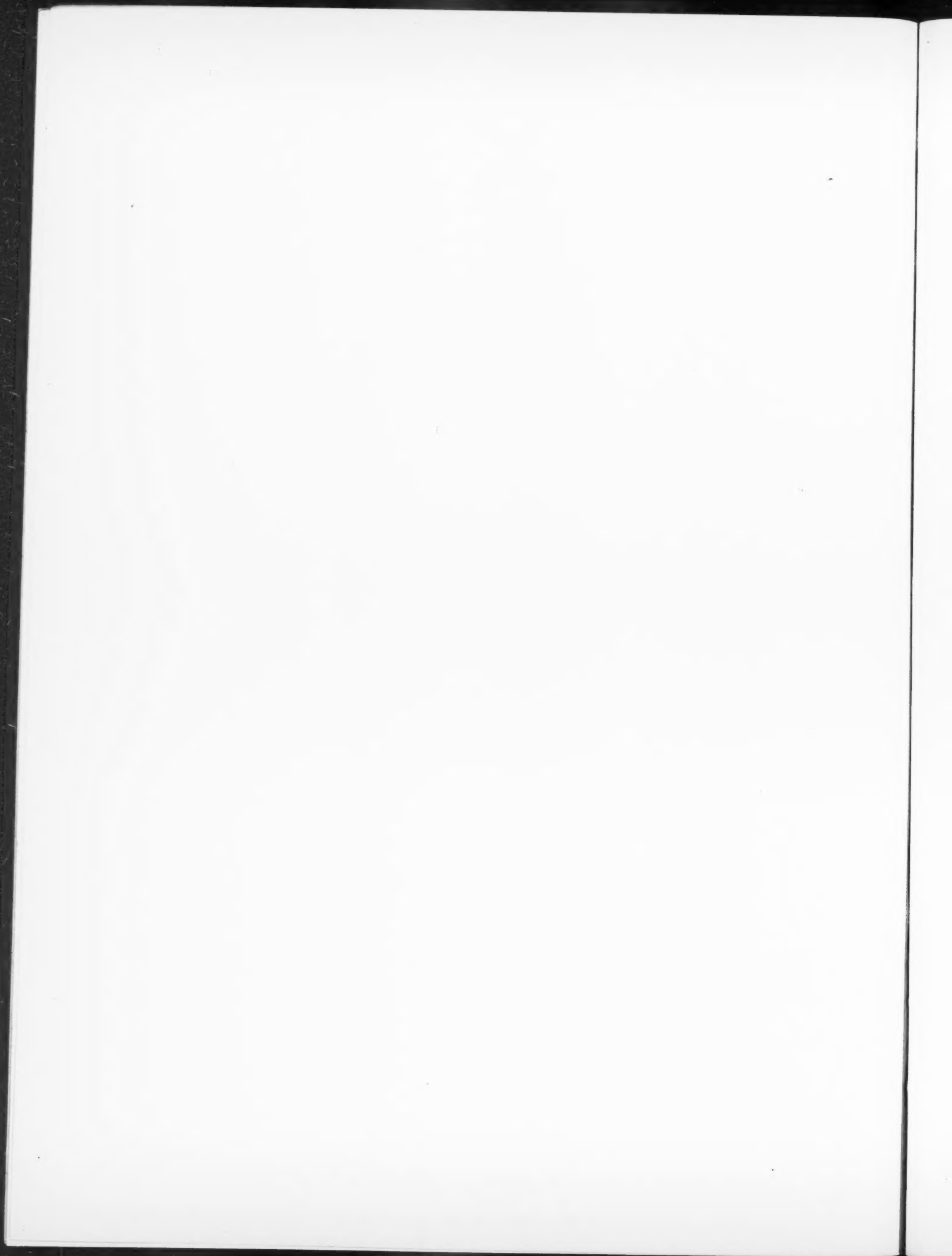




FIG. 6. JACOPO SANSOVINO: ANDIRONS
Collection of Mr. Clarence H. Mackay, Roslyn, N. Y.

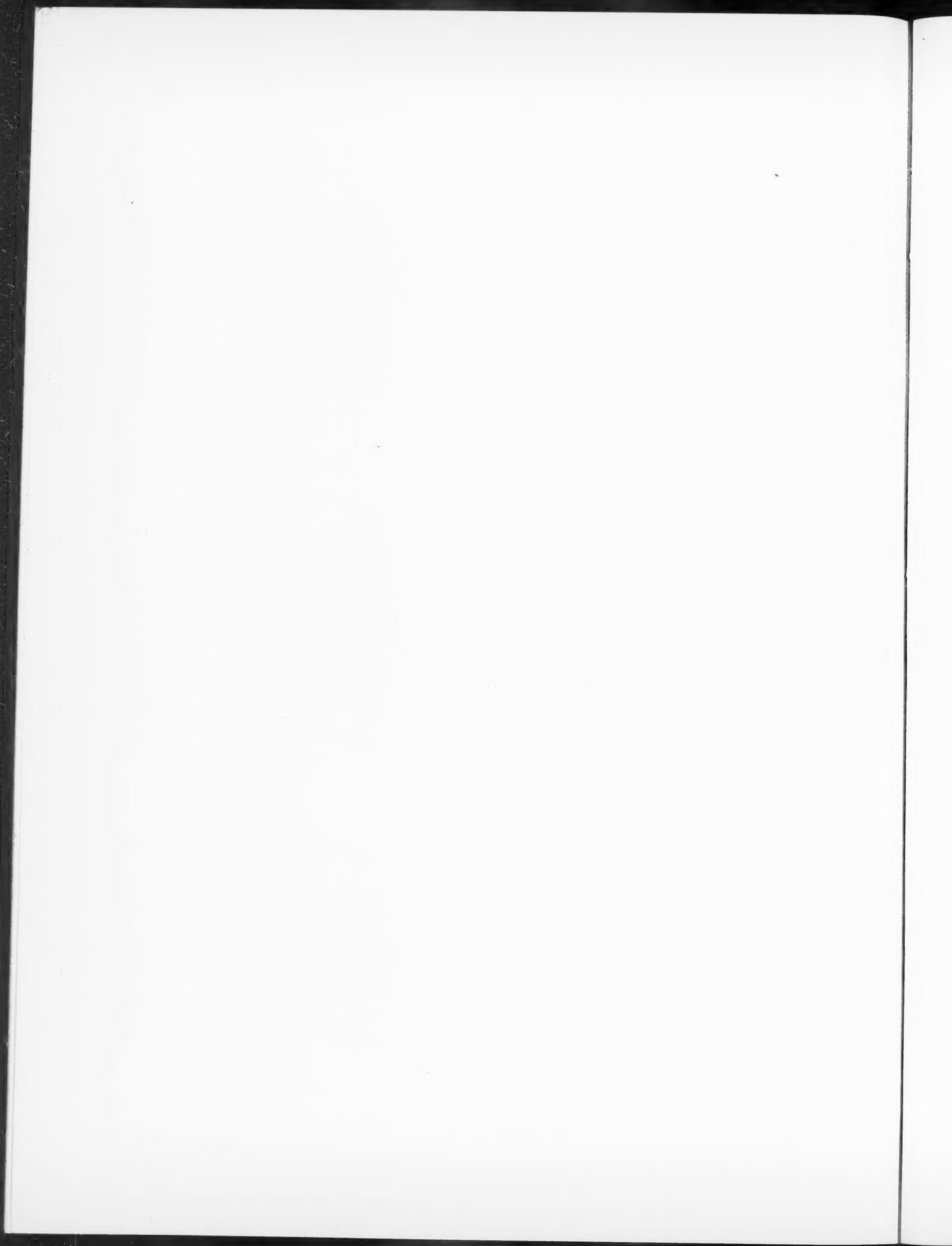




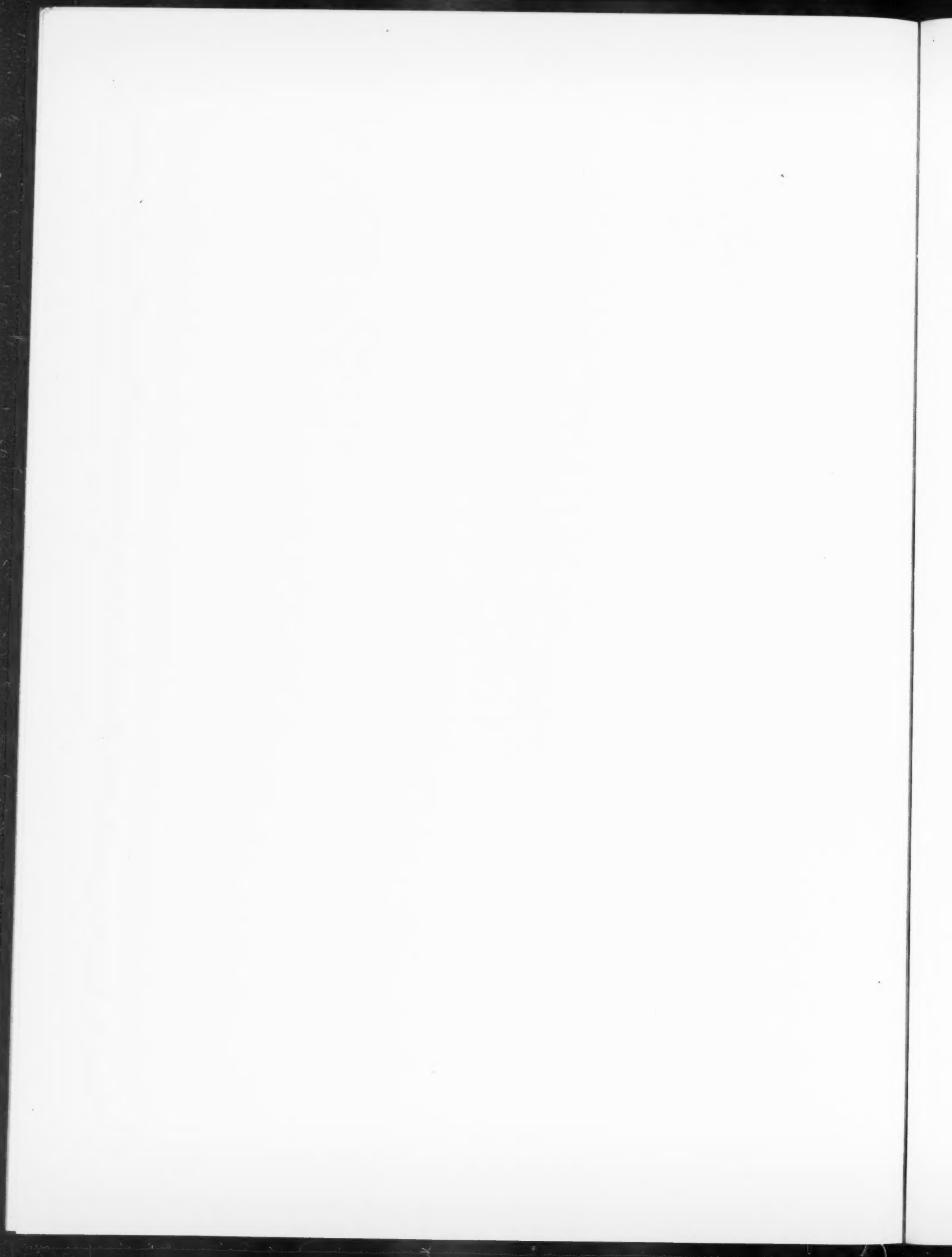
FIG. 8. BRONZE CANDLISTICK



FIG. 9. BRONZE CANDLISTICKS

By NICOLÒ ROCCAVALATA

Collection of Mr. Clarence H. Mackay, Roslyn, N. Y.



works are in San Giorgio Maggiore in Venice, and it was for this church that his last known commission was carried out in 1636.

Mr. Mackay owns four large candlebrackets by this master in the form of putti, which rank with the best of his achievements (Fig. 7). It is easy to recognize Roccatagliata's work by the type of his winged cherubs, with hair divided into triple tufts, tip-tilted noses and curving eyelids, a type that is repeated in the putti heads edging the candle socket. The modeling of the cherub as a Hermes whose body springs from a wreath of leaves and terminates in a volute is frequently found in door knockers, door handles and andirons by him in the Bargello and in the Musee Archologico in Venice.

Three smaller candelabra in the Mackay Collection, formerly ascribed to Alessandro Vittoria, are likewise the work of Roccatagliata (Figs. 8, 9). Two of these are identical and rest, each, on three female half-figures, and a third of particularly charming conception shows three putti standing on volutes and supporting the candle socket. As in the splendid large andirons by this master in the Bargello, which are his masterpiece, the bodies of the Putti have scarfs wound around their breasts and are depicted stepping vigorously outward and with uplifted arms.

In these highly diversified objects comprised in the Mackay Collection as characteristic examples of Paduan and Venetian sculpture in bronze, we recognize the predilection and special gifts of these North Italian masters for a painter-like and decorative treatment of most varied forms, in the determination of the object itself as well as in the treatment of detail. In the sculpture chosen to represent the Tuscan Renaissance examples of a more monumental nature in the form of portraits of presentations of the legendary figures of the Church rightly predominate.

H. A. Valentiner

DETROIT, MICH.

WILLARD L. METCALF

AMERICAN landscape art has produced some men of peculiarly fine and lovely quality who interpret American scenes with sensitive fidelity to Nature and to their own conception of art.

Willard Metcalf's work portrays the most characteristic aspects of the Eastern states in the terms of a thoroughly American temperament. Perhaps nowhere else do the seasons put their imprint on landscape with such incisiveness as in New England. And it is this section to which Metcalf almost exclusively confines himself. His pictures of early Spring are not impressions of Spring in general, but of a particular New England locality. They have the shy joy of a reserved nature returning to gladness after a long season of chilling repression, which characterizes Nature and human nature in New England. His interpretation of Spring may be likened to an allegro movement played on a clear-toned spinet.

Autumn is also a favorite season of his — Autumn at the crescendo when New England trees quiver in tongues of flame against a pellucid blue sky, when the land of Puritan descent throws off its cloak of reticence and glows in febrile intensity. He is one of the happiest interpreters of the unrivalled October days which are the peculiar glory of our climate. When New England snows cool the fires of Autumn his work is equally inspired. He gives us the mood of snow-filled air and the frosty feeling of Winter among lonely hills and trees, gives us also the first disintegrating breath of Spring on deep New England snows.

His work calls up tender associations which an American can best appreciate. Is the wistful quality faintly tinged with sadness which seems to emanate from his pictures inherent in the artist or in the scene he portrays? It is perhaps both objective and subjective.

Willard Metcalf was born in Lowell, Massachusetts, in 1858. He received his training at the Museum of Fine Arts in Boston and at the Julian Academy in Paris. His work is represented in the permanent collections of most of our Public Museums. Some of his recent oil paintings are among the finest things he has done, for instance: "Awakening Spring," "The Winter's Mantle," "The Pool, November" and "Closing Autumn." In the last years of his career his gift was not on the wane but at the height of expressive energy.

It is interesting to contrast Metcalf's work with that of another painter of New England scenes — Winslow Homer — because the two



WILLARD METCALF: MARCH THAW



WILLARD METCALF: IN THE NORTH COUNTRY
The Metropolitan Museum of Art, New York

artists are so different in painting temperament. Homer is dramatic; he produces ominous effects; he handles titanic rocks opposing the onslaught of waves; but Metcalf works in a mood of wistful harmony, of sparkling delicacy. Homer's figures are an integral part of the scenes he paints, while Metcalf seldom introduces the human figure. Homer's art is robust; Metcalf's is more fragile and meticulous, yet equally authoritative.

The Metropolitan Museum owns his painting "In the North Country," a fine example of beautiful feeling for color, skill in composition and truth to Nature. The background is filled by the ample form of a mountain, not the kind of a mountain which awes by its abrupt and towering outlines, but one which slopes in leisurely fashion and whose friendly presence does not hide the blue sky. The middle distance shows exquisite artistry in the delineation of leafless tree-forms. The warm grey cloud of trees is accented by glimpses of little red buildings and a church tower. Trees and village rest in the hollow while the slope swells into the foreground where we see a brook of the sapphire tinge acquired by running water on a bracing North country day. The blue stream carries purple shadows and there are blue and purple tones on the mountain as well as patches of green. The color has brilliancy veiled in delicacy and pervaded by truth. Accents of red, black and white are introduced by cattle on yonder bank of the stream — they are merely indicated and yet one gets the true feeling of grazing cattle. In the picture there is the painstaking fidelity to Nature characteristic of this artist, but there is also the sense of wide spaces which may be observed in some of his paintings, and there is as in all his work a portrait of a scene essentially American rather than the poetic presentment of landscape forms which might be ascribed to any country. In this he differs from Francis Murphy. He does not produce over and over again a lovely generalized mood as Murphy did, every picture of Metcalf's is a poignant portrait of a local American scene, so that a lover of New England landscape feels a grip at the heart in viewing a country church, an old homestead, a Spring, Autumn or Winter day of his.

In his "Benediction" a white church dreaming in the moonlight stirs pensive memories of the old New England church which looked down at us from the brow of the hill on moonlit nights and his "Old Homestead" touches the chords of remote ancestral influences.

Walt Whitman sings in his "Song of Joys":

"O to go back to the place where I was born,
To hear the birds sing once more,
To ramble about the house and barn and over the fields once more,
And through the orchard and along the old lanes once more."

This mood of homesickness for the haunts we or our parents loved finds satisfaction in Metcalf's paintings.

Catherine Beach Ely

NEW YORK

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